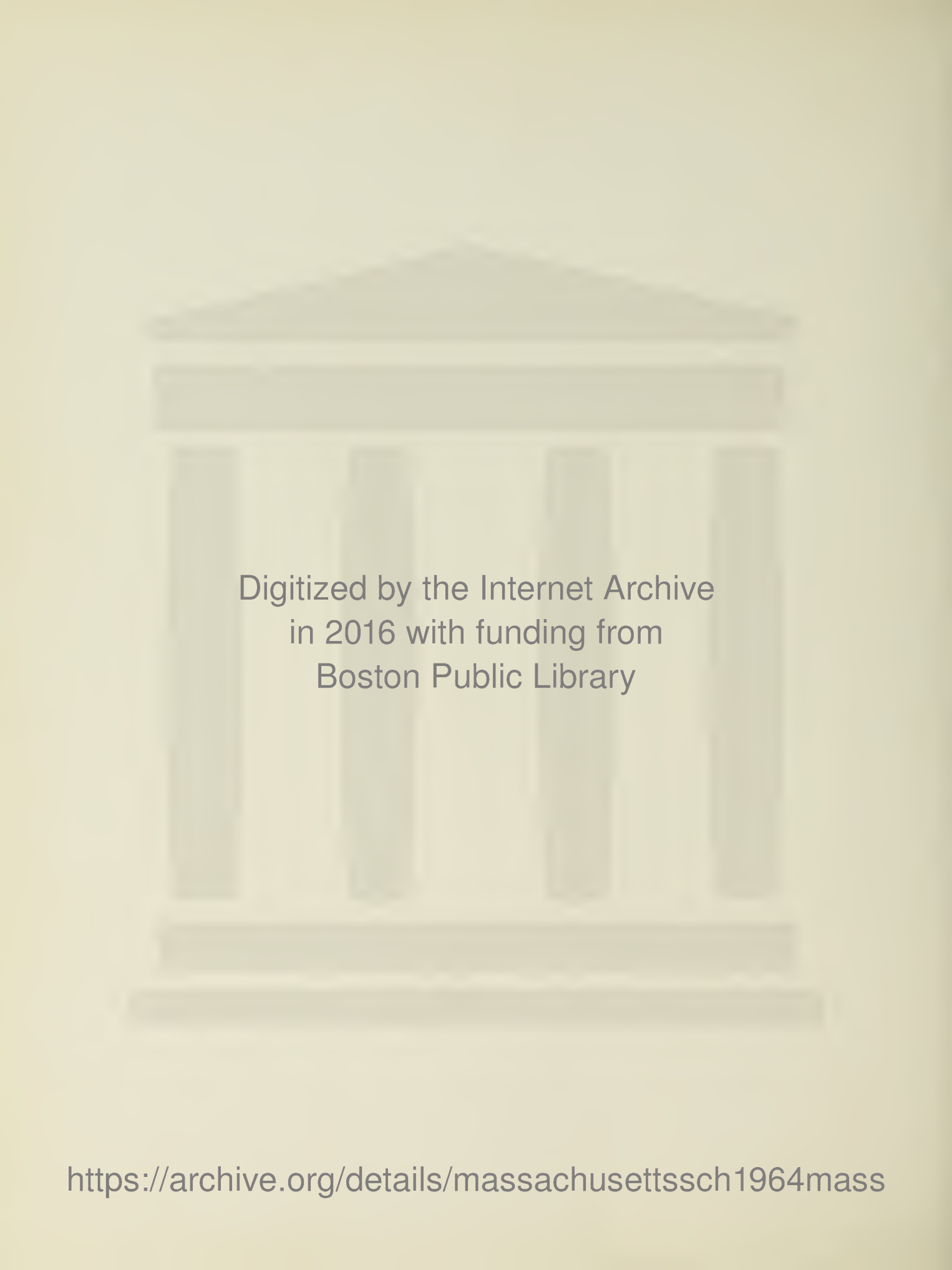
ART ANNUAL 1964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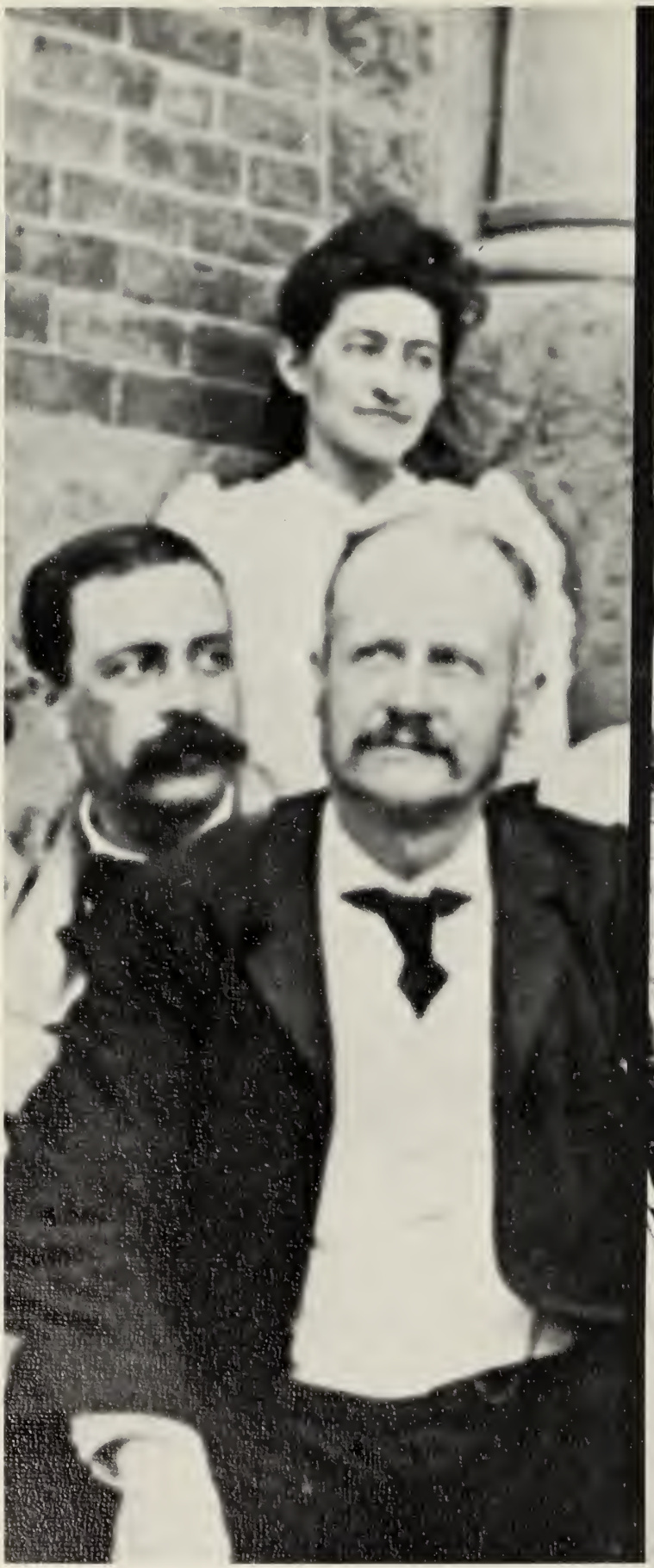


foreword

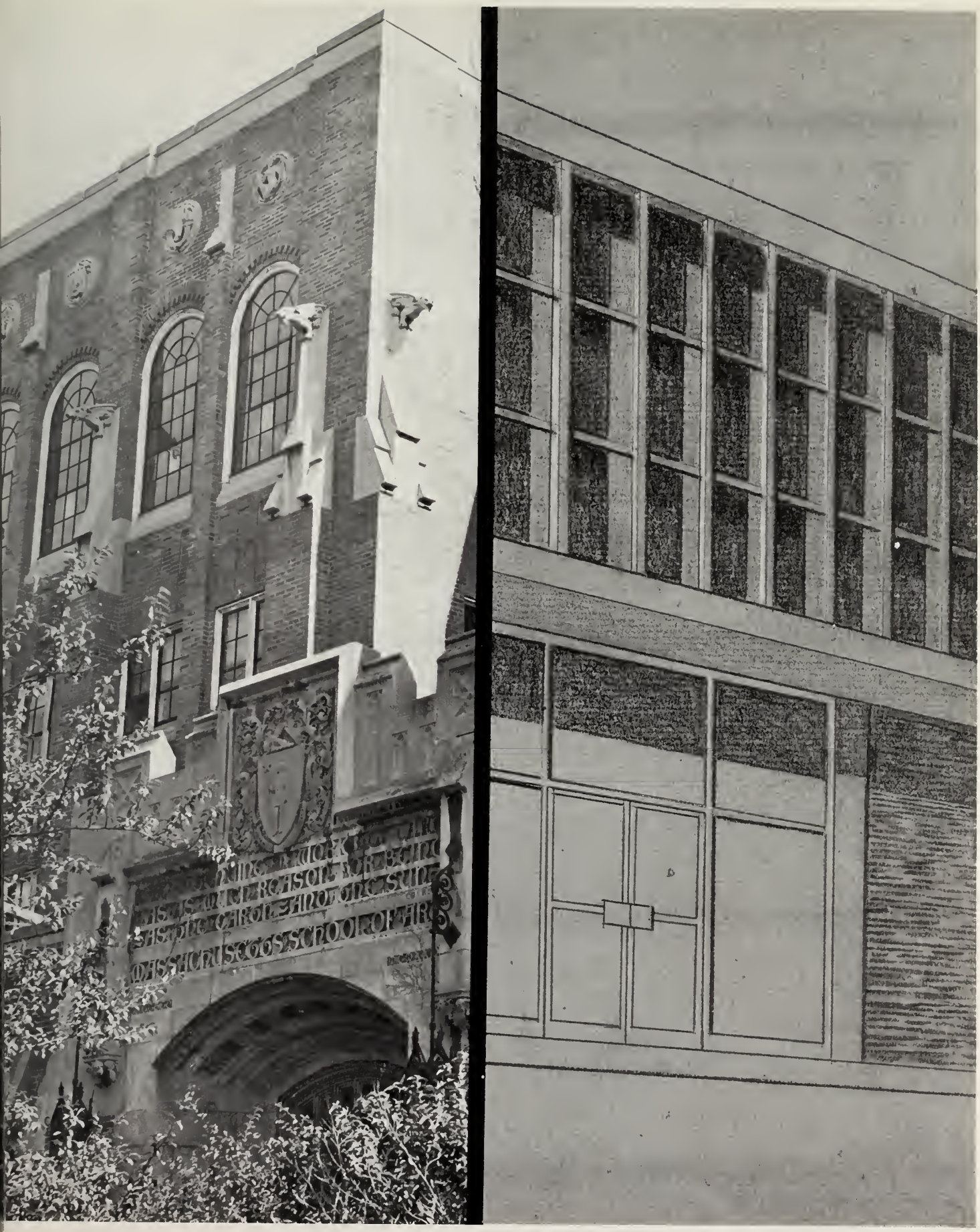
One of the most fascinating metaphysical phenomena in life is the passing of time. Time is a sort of motion unlike any other and yet so similar it is difficult to separate without a great deal of discontent. The world of art is an area of study which illustrates in part movement or motion — progress or procedure — culminating in mental growth through a skillful, talented personal interpretation.

This physical universe is composed of many elements beyond our control. Because of the impossibility to control time, the human being attempts to grasp and obtain this element in a manner resulting in personal satisfaction. An individual grasping, fighting, absorbing, and obtaining is one of such intelligence and character that he is constantly trying to broaden and improve. He desires that amount of ability and recognition suitable to his mature stature. A pushing or pulling of the mind develops emotions into physical attributes and time cannot escape without being successfully used

To further one's education is to take advantage of certain opportunities available and to grow by using elements derived from the so-called impossible. Thus, it has been proven through our endeavors that we are partially fulfilled in our growth as individuals and in our attempts to control a minute dimension of the universe — aesthetically as well as intelligently. As mature people we should realize that the growth of the mind is a continuous process in which we will always improve and be rewarded. This can never be removed from us or considered invaluable.

dedication

It is with respect to those of the past and present that we dedicate this Annual in the celebration of the Ninetieth Anniversary of the Massachusetts College of Art. Without these individuals and their faith in the world of art, the college, which is still the only state supported art institution in America, would not be in its present standing.

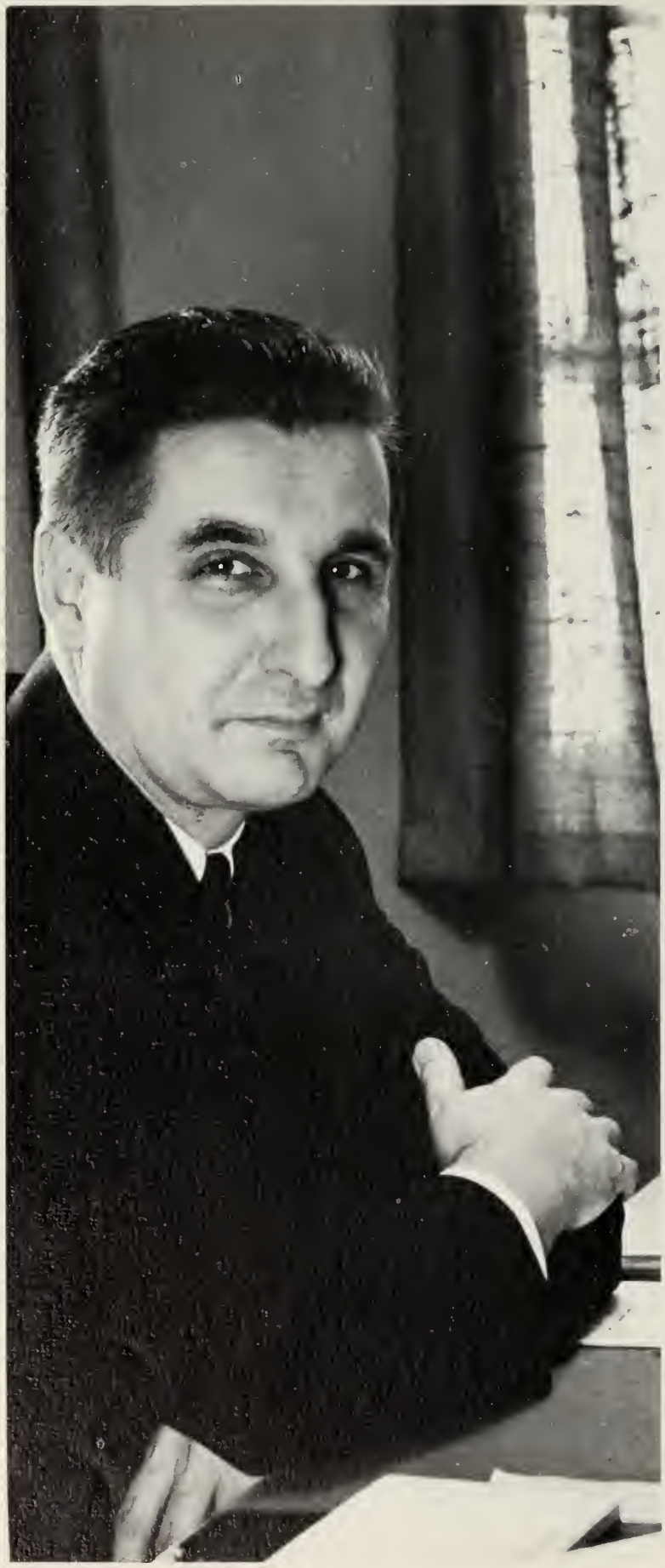


Each year the Massachusetts College of Art Annual marks an anniversary in the life of each of us and in the history of the College.

An anniversary is always a serious occasion. It can be a joyous one only if it is accompanied by vistas of expanding horizons involving greater success and fulfillment.

The Ninetieth Anniversary of the Massachusetts College of Art is, therefore, a most happy and auspicious one. For all those who appear within the pages of this Annual it becomes a symbol of another long step toward personal greatness and individual accomplishment.

Robert L Bertolli



dean steeger

These pages bind together congeries of experience in which the faces of your classmates and faculty will stimulate memories of classwork and homework, of formal lectures and informal conversation, of pleasures and displeasures, of competing painting styles and conceptual differences, of friendships, of days of difficulty and days of outstanding achievement, and perhaps most of all, of an happiness inherent in a restless, intensive striving to meet the demands of a challenging taskmaster . . . art. But these events, each of them important, are only symptomatic of the changes that have occurred within you. A heightened maturity and confidence of expression has been demonstrated in your capacity to call upon a diversity of visual styles and symbols; an increased awareness and understanding of the worth of the individual has been shown by your desire for unfettered personal expression. I trust the coming years will provide further comprehension of the values you choose to exemplify in your work.

Henry A. Steeger

dean coghlan

As we review the past year, we are inclined to examine and assess our achievements. Most of us discover that we have made great progress in developing our potential and that we have expanded our areas of interest and pleasure.

We know that the dull, impoverished mind finds little to enjoy in life, but that the mind opened and enlarged by learning finds endless delights everywhere. Music, drama, books, and the various fields of art are the exciting aspects of the world of the educated person.

And yet it is not these externals alone but a change wrought within us ourselves that will enable us to measure our educational advance. Have we acquired the most precious gift that any college can offer, a flexible and inquiring mind? For it is this gift that determines the quality of our inner life, that provides the cultural consciousness which gives us true wisdom.

Our years at college have truly been of value if we have followed the advice given in Proverbs: "Wisdom is the principal thing; therefore get wisdom; and with all thy getting get understanding."

Kathryn A. Coghlan

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ALF BRACONIER

ZULMIRA ALMEIDA

DAVID BERGER

THOMAS M. BURKE

GERARD AMIRIAN

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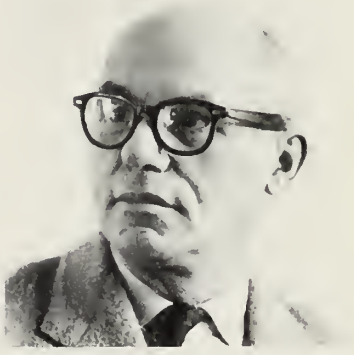
MURIEL COOPER

FLOYD COVERT

KATHRYN A. COGHLAN

ARTHUR COPPLESTONE



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The graphic designer is an important bridge between the everyday world and the art world. He spans the gap between the practical and the idealistic, being personally involved with the realistic problems of contemporary life as well as the creative freedom of the world of aesthetics. To make a meeting of these diverse worlds possible, complete self expression must be subordinated to the reality of the situation until the two elements are compatible. For the designer to fulfill his function, communication is essential. With the visual language of the artist he seeks his personal solution. The choice of approach to any given design problem is infinite and many solutions would be adequate. It is the goal of the designer to achieve within the restrictions of any problem the ultimate solution. Good design thus becomes exact and absolute. Equipped with creative imagination, heightened sensitivity and skill in visual comunication, the designer begins his work, knowing that the result will be judged by both aesthetic standards and the degree in which it fulfills its purpose.

Phil Parisi

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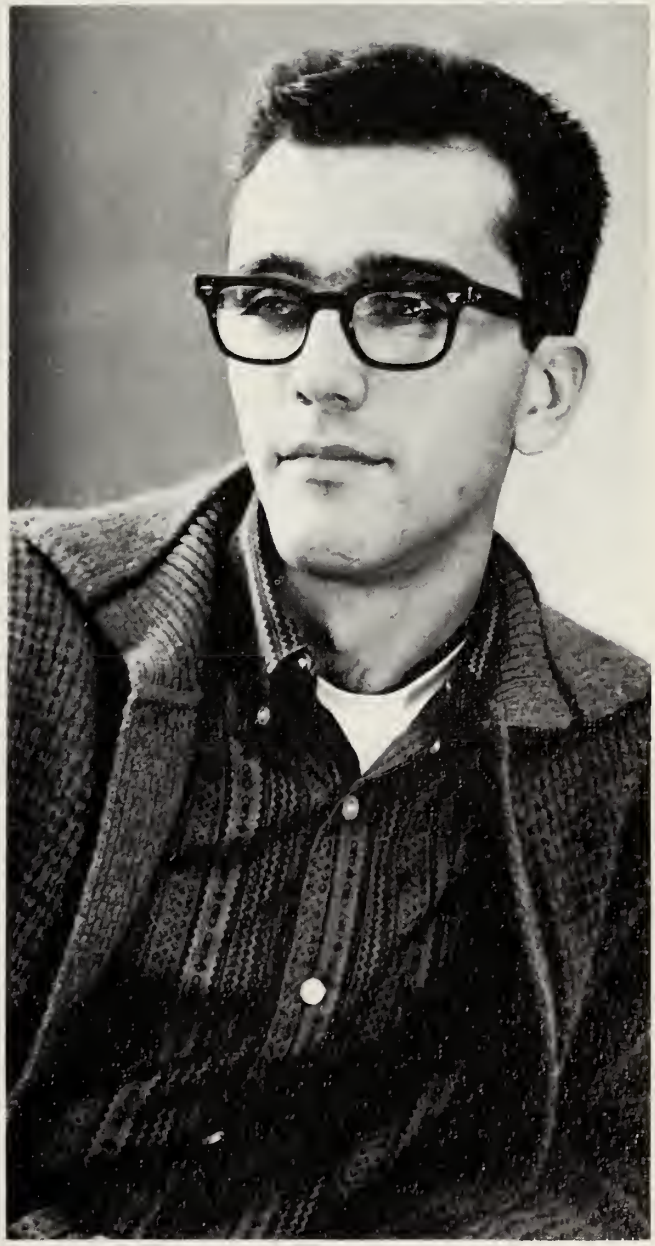

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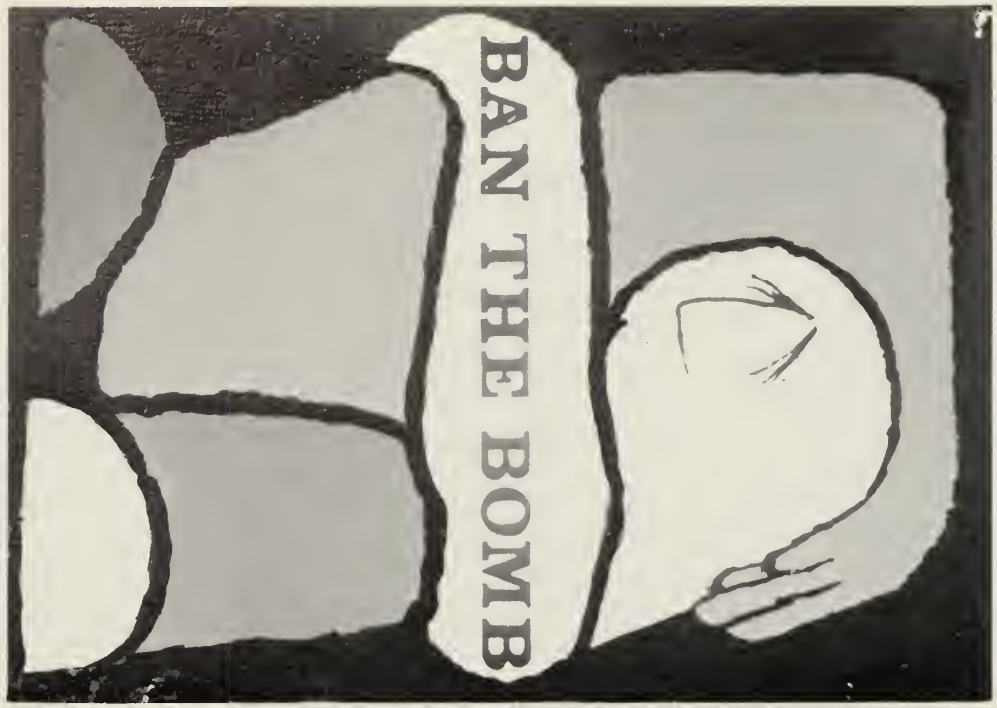
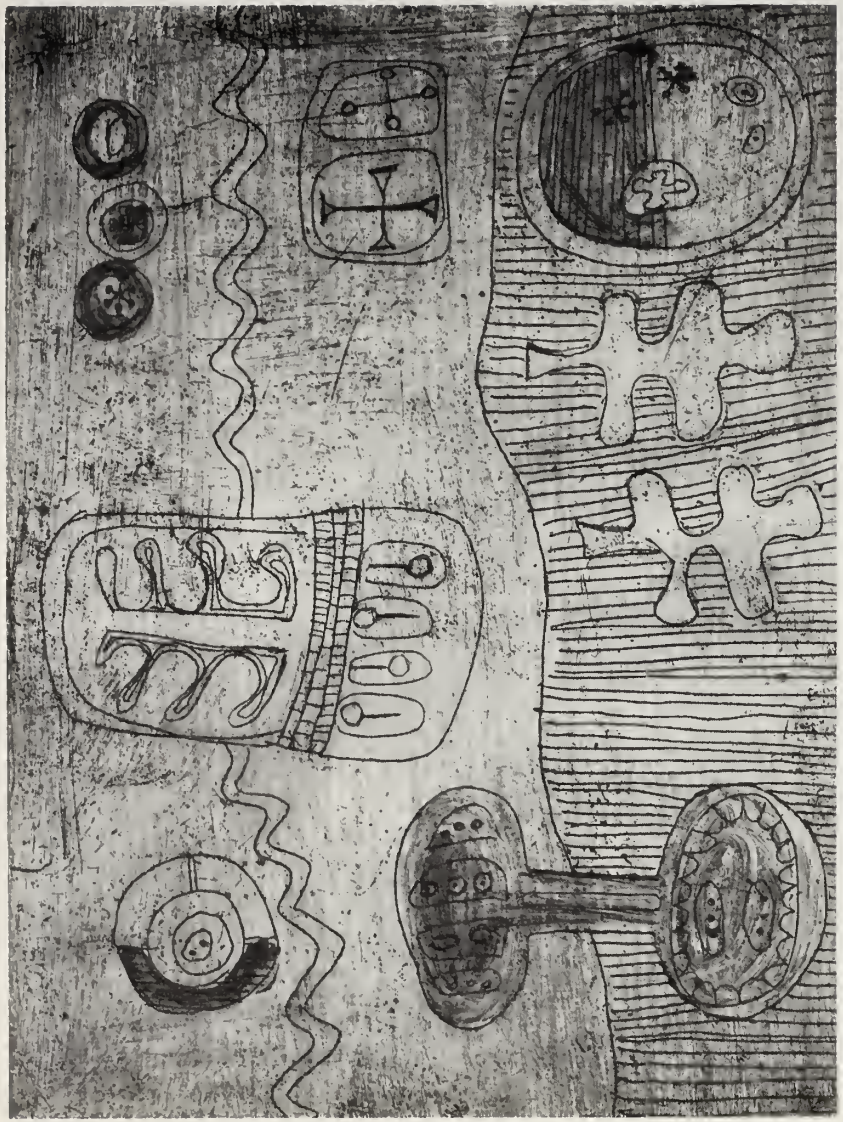


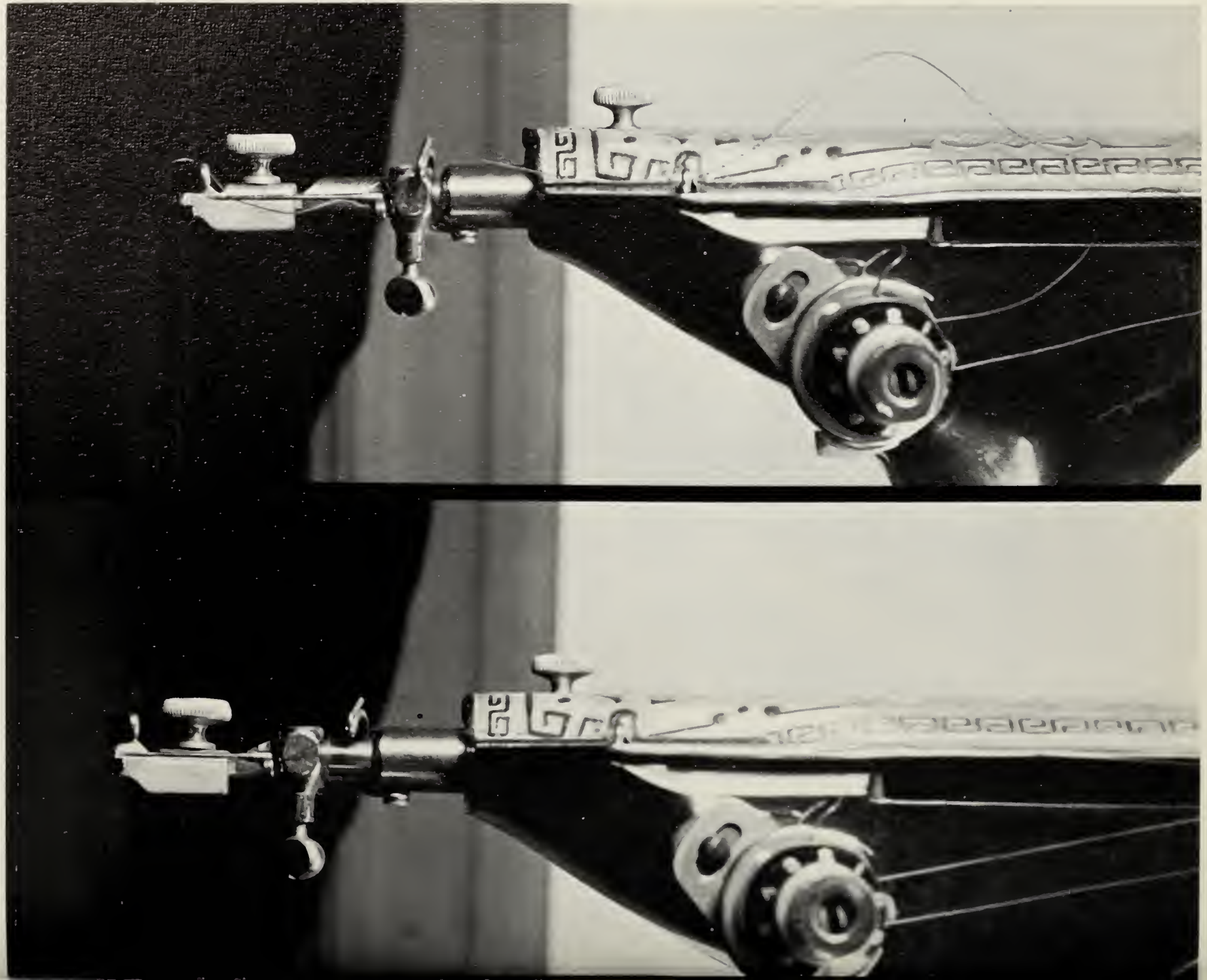
RANKIN

GOWEN



GUSTAT

PETERS



With a complete understanding of the past we are able to know the present and predict the future. This fact is important to the fashion designer. As history continually repeats itself, and as this cycle is never without innovation, it is necessary to be constantly aware of these subtle changes.

Fashion is concerned with enclosing and ornamenting space for a mobile three-dimensional figure. The designer utilizes line, proportion, form, color, and texture to interpret an idea or mood. The limitations of the human figure should never hamper creativity in design.

Carol Goff

CAROL L. GOFF

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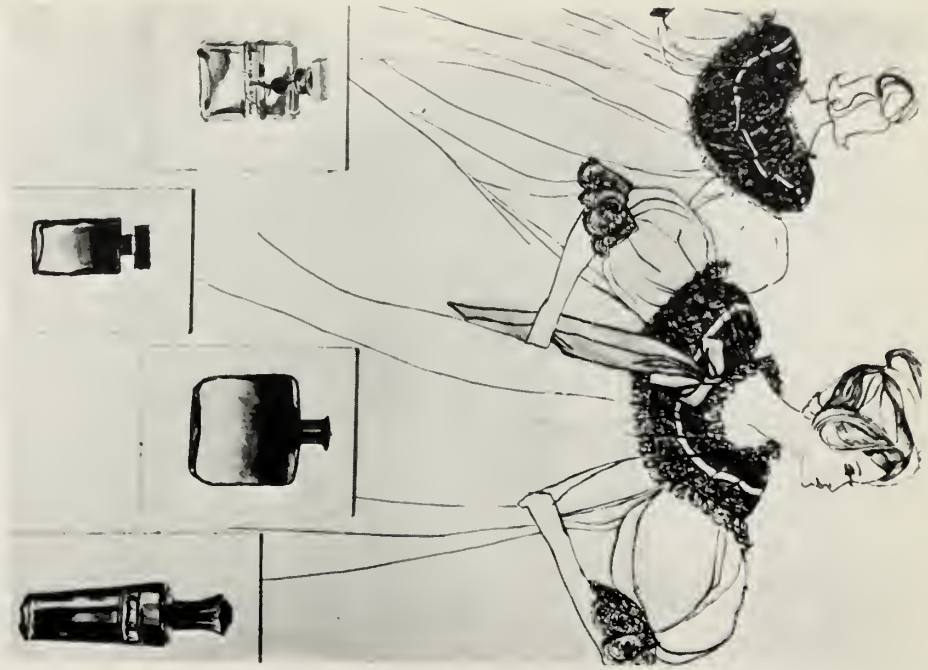

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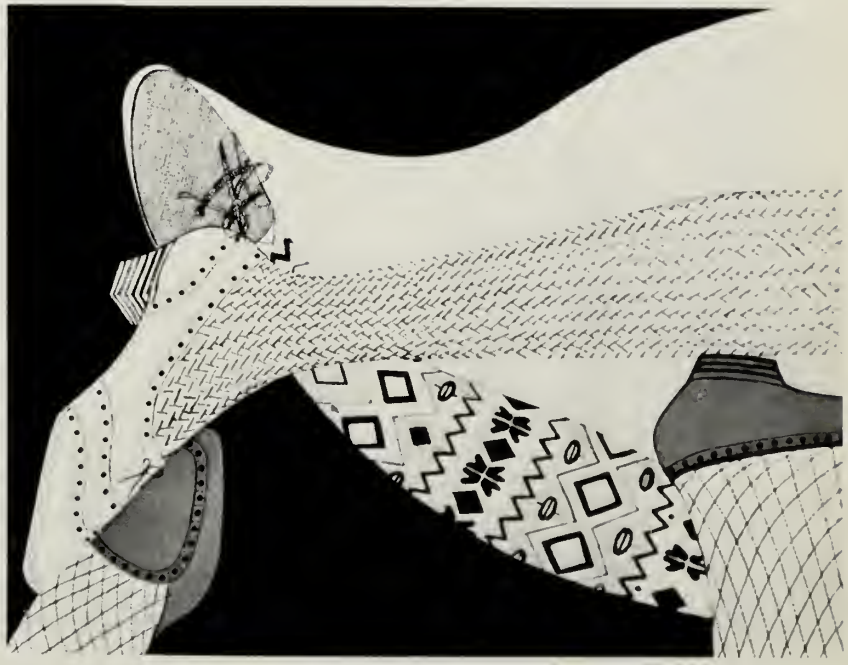

STICKNEY

SULLIVAN

CRAWFORD

GOFF

ceramic design

The individual integrates the emotions of his unified self into a piece of work which embraces creativity with control, and truth unto the self, and a love for the creation. The motion of the creating process involves not only the physical, but the spiritual. The artist or craftsman ceramicist treats clay as if he possessed its own spirit or soul with the result being wholeness. Even when the clay is wedged or kneaded, we see the human element involved — the print of the knuckles and the finger marks. The hypnotic circling of the potter's wheel creates a motion on which to center the clay and "throw" a pot. Here the elements of the earth and the atmosphere are transformed into a freshness and truth of the emotion — a product of the self. The quality of the slab is the same as any other technique which will reflect in the product a feeling of wholeness, a feeling of motion, and above all, the mood of the artist.

If it is motion with which we are to deal, we must involve not only movement in the finished piece, but vibrancy. A greater concern here is toward the emotion which one uses to see and feel that motion which is in the work. Thus, by seeing the artist's work we are able to comprehend the feeling within the finished piece. For example, we want to see how that slip was applied, how that glaze was splashed, or how that coil was pinched. We must be able to feel the finger marks on the thrown pot to see how the motion was used in the creating process. We then can see both sensitiveness or brutality in the clay, perhaps some frustration, or perhaps a peaceful feeling of contentment.

Charles Chamberlain

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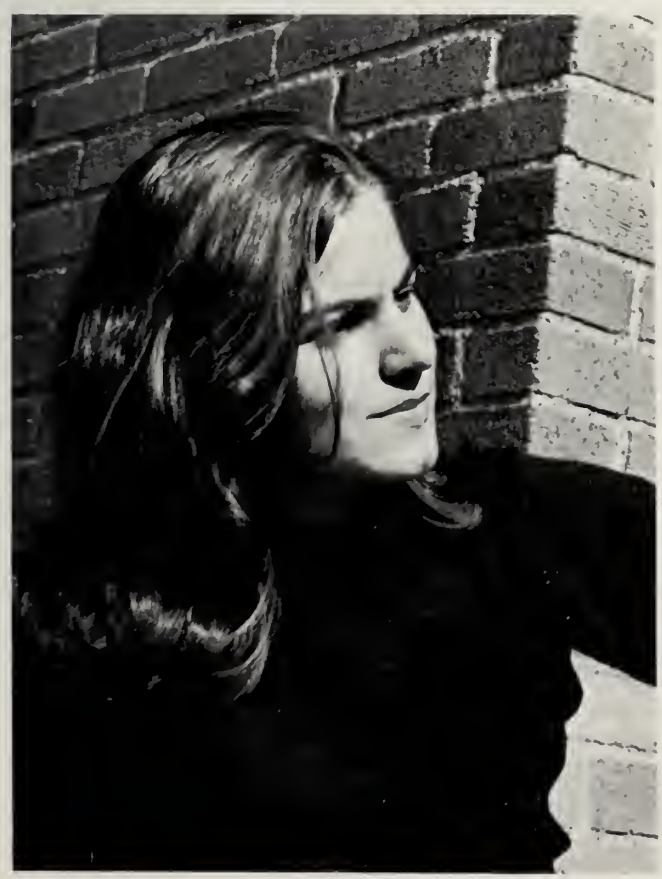

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LOUISA A. WISEMAN

DAVISON

DAVISON

PARCO

GASPER

We have become aware of the existence of a truth, and with this awareness comes an inexplicable understanding. This understanding raises a splendid vision of the "unattainable". In the search for the unattainable, creativity unfolds. Creativity reveals the whole of experience and being. In this way a new life is born and the world is richer with the fortune.

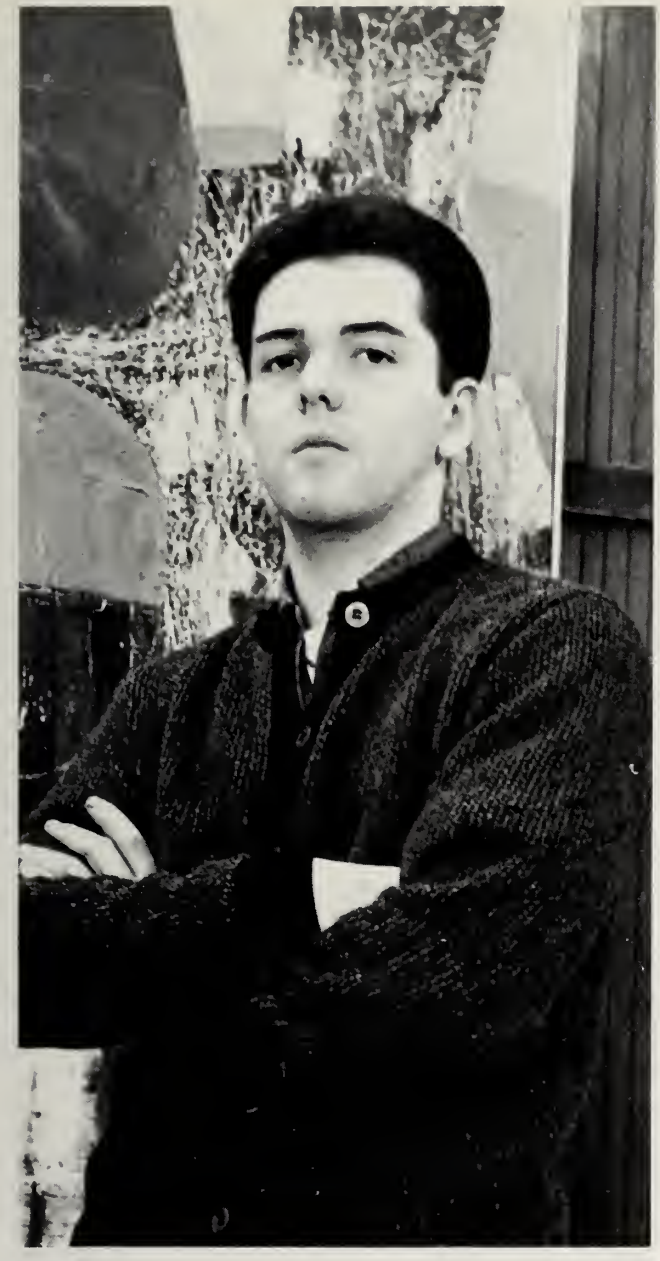
At the beginning of this awareness we are weak, sensitive, and easily broken at the first jolt of life's experience. Yet, we should not be protected from these jolts, but rather strengthened by them. The way to the unattainable . . . to inner truth . . . to final meaning and existence . . . to life itself . . . is a long and difficult one. The goal remains, however, and this is the miracle for which the original awareness has caused us to search. We continue this search into life, for herein lies complete being.

"If we were on the right road, having to leave it would mean endless despair. But we are on a road that only leads to a second one, and then to a third one, and so forth, and the real highway will not be sighted for a long time — perhaps never — and we drift in doubt, but also in an inconceivably beautiful diversity; so the accomplishment of hopes remains an always unexpected miracle, but in compensation, the miracle remains forever possible".
(Kafka)

Gail Heidel

WILLIAM P. POOLE

PETER S. FRASER



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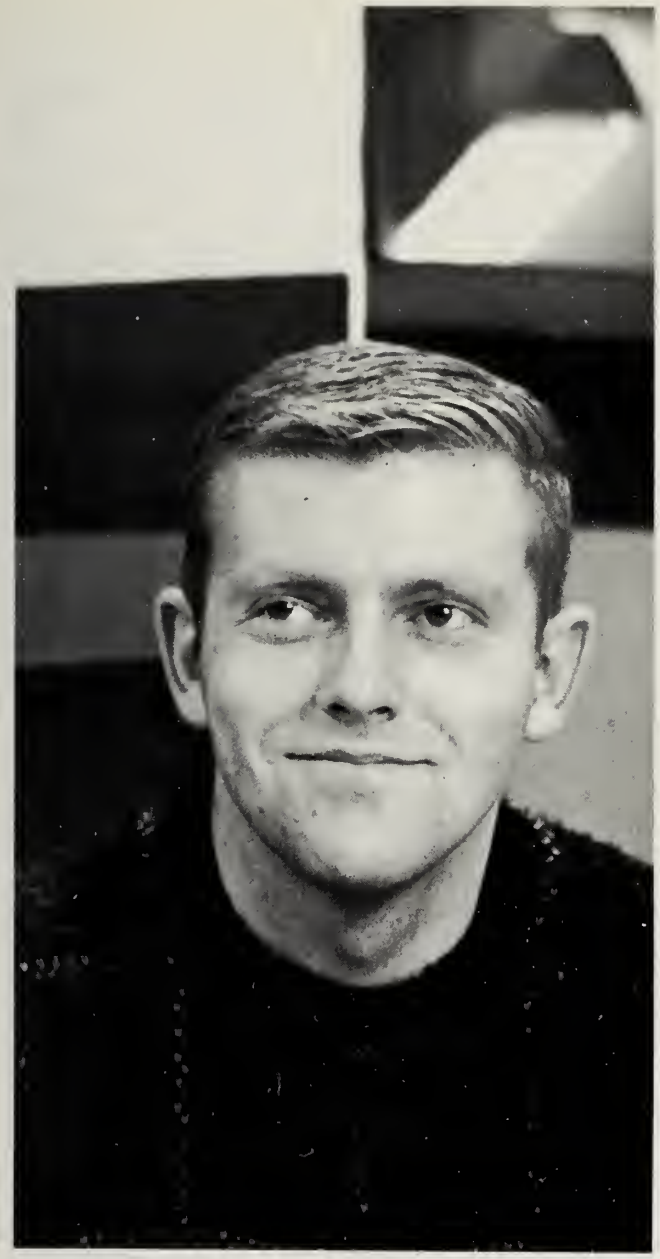

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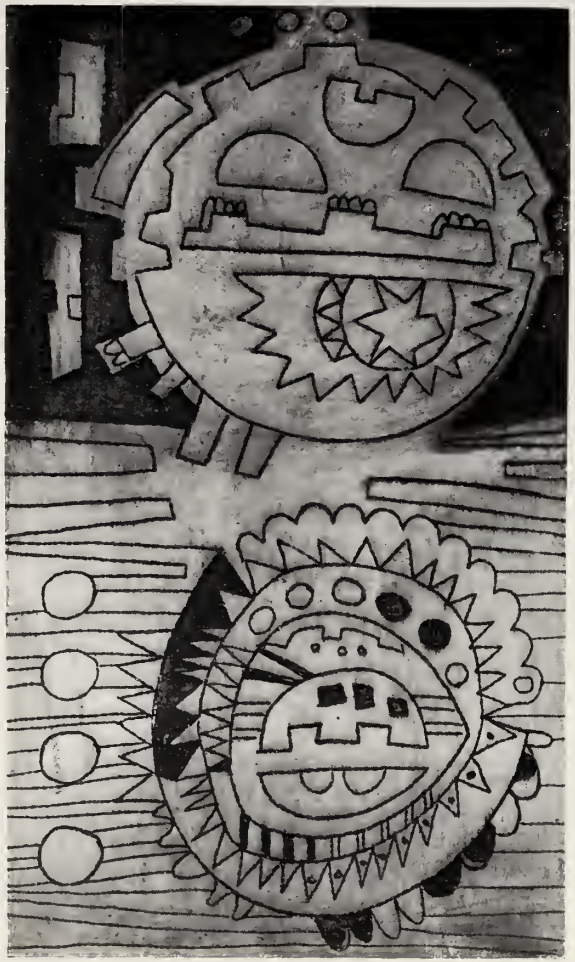

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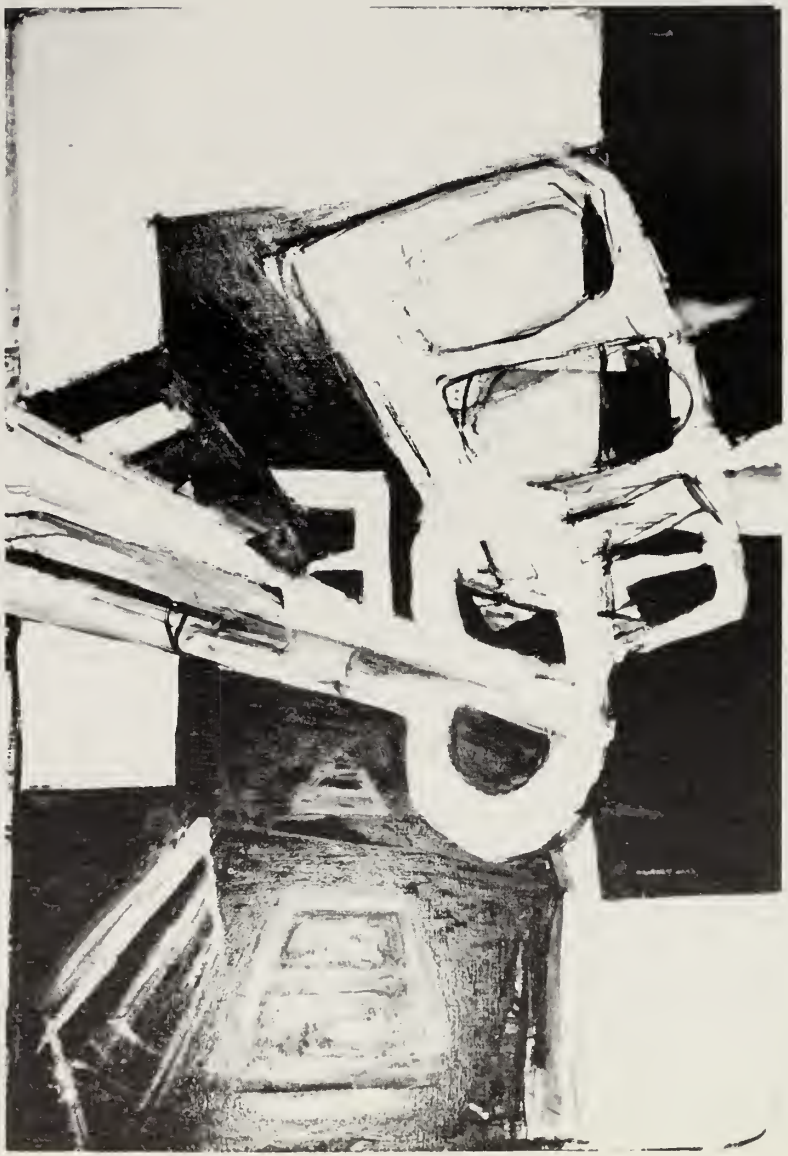

RAFFERTY

HEIDEL

Product Design combines aesthetic and functional ideals in the development of a product. There must be a perfect union of ideals in order to insure a successful design.

The designer's prime concern is man, subordinated by technical knowledge of materials and processes of manufacturing. Modern technology (or the machine) has a tendency to dictate the actions of man. A designer must realize and overcome this, and he must not arrange the ways of man into concise patterns which must be followed. This principle not only applies to product design but also to all other aspects of our society, whose main purpose is to serve man.

Lee Keith

LEE C. KEITH

ARTHUR P. VENDITTI

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VENDITTI

Our democratic society depends on educated citizens for existence. Art education provides an atmosphere conducive to the growth of mature citizens. The Art Educator must possess a knowledge of human behavior and the role which guidance plays in the development. In Art Education maximum mental growth is achieved and developed through the creative process.

"Art is a vehicle for aesthetic experience; art is essentially creative because it is based on personal factors; art activity refines emotional and intuitive perception; art activity involves not only intelligence but imagination and capacity for experimentation. It is benefits such as these that lift an individual's life from a base existence to that of the enlightened man. Man is changed by aesthetic experiences, his horizons are broadened, and his spiritual resources are deepened." (Edwin Ziegfeld)

Brian Jefferson

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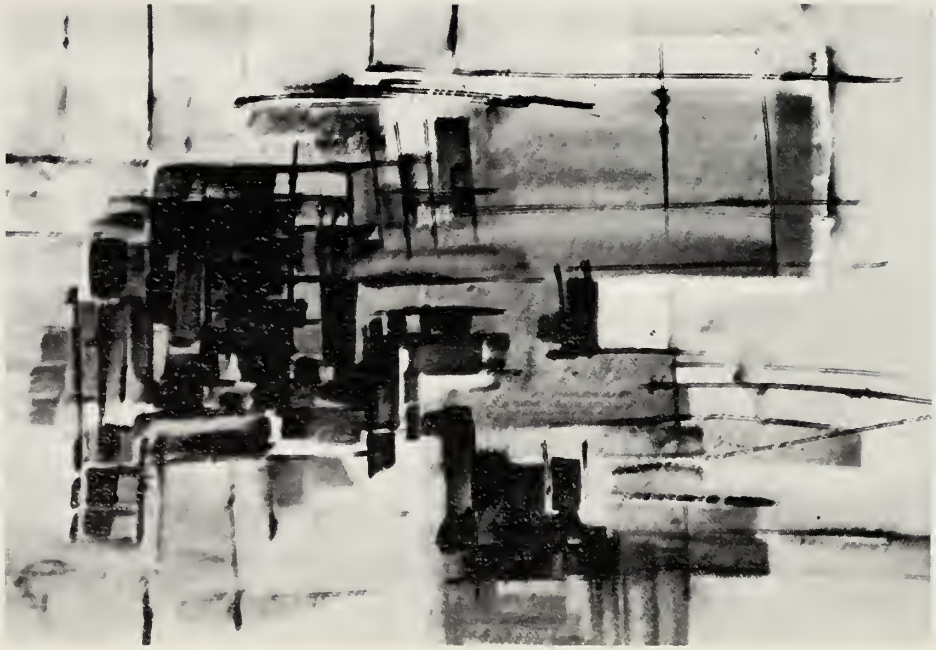

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KAREN L. LEE

JUDITH A. SLECZKOWSKI

PHILIP J. MCPHEE

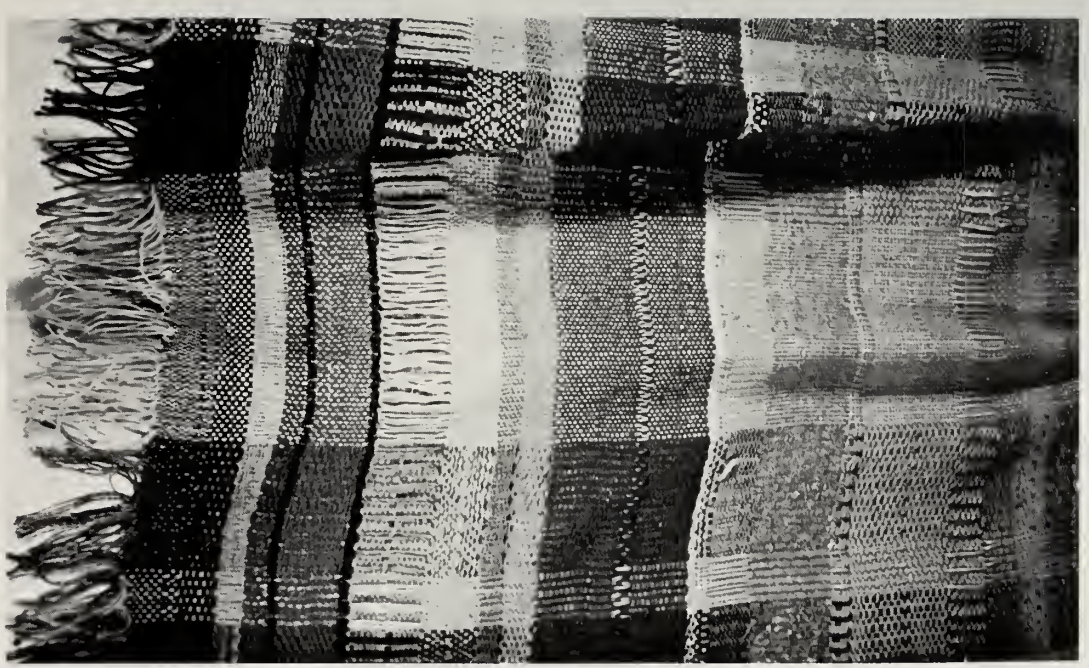
JANET AUSTIN

in memoriam

Gone from our midst is a laughing, friendly face. "Nice" she would say, and continue to listen. Because she understood; deep sensitivity and kindness were virtues truly hers. Still stand, however, her line of elephants: black, ebony, silver, pink papier mache. Orange and yellow, happiness colors, remind us so much of her. The gaily colored purses she always had remain in our memory.

November claimed the life of Janet Austin last year. But death cannot be an end. Her love of life will always be present in the hearts of those who knew her.

Betsy Fouratt



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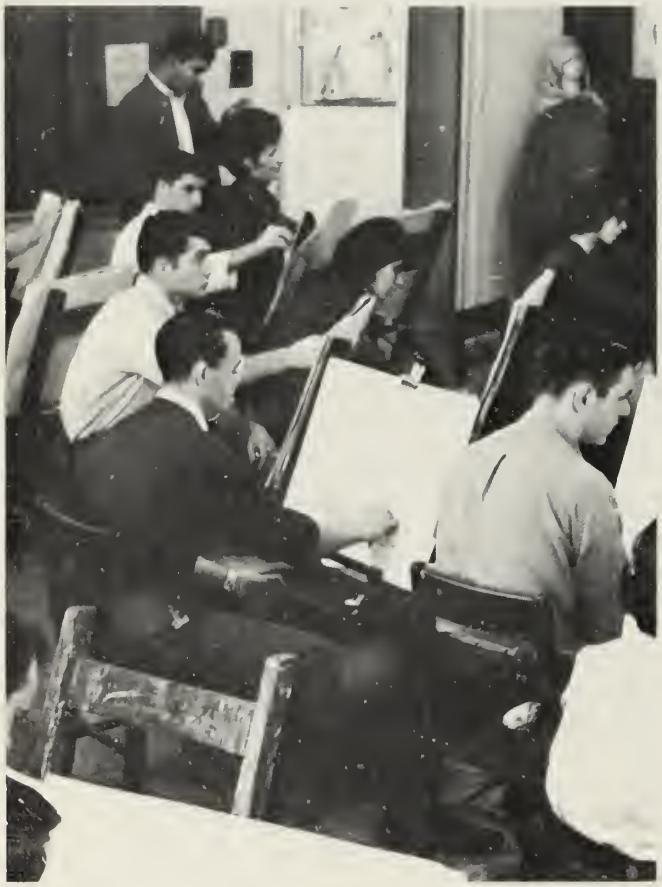
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christmas spread

masquerade

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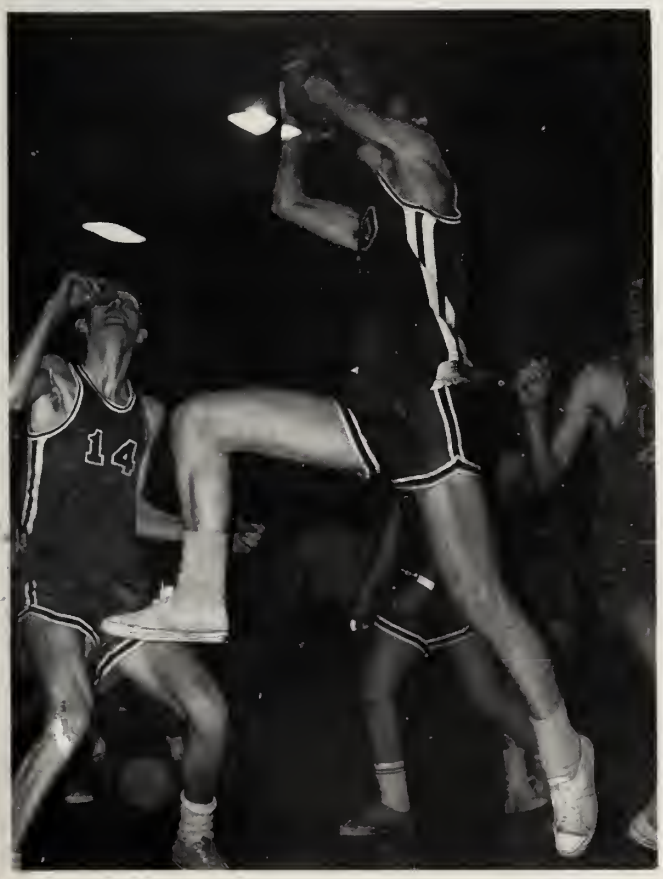

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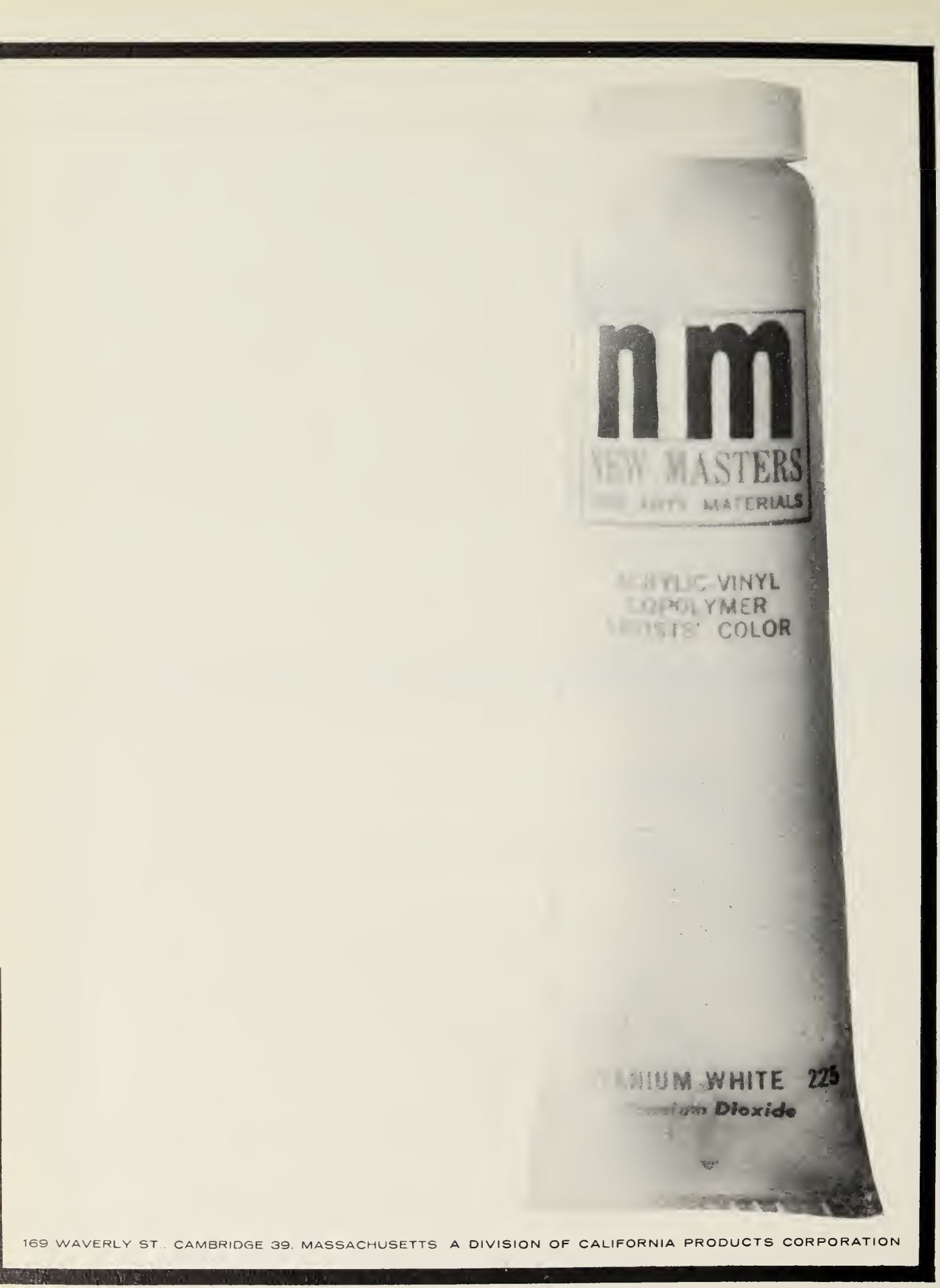

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